

# Literature EAST & WEST

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## THE INDIANA CONFERENCE

The Conference on Oriental-Western Literary and Cultural Relations was held at Indiana University, June 28-July 2. The Conference was designed to provide material on Oriental literature of interest to the modern language scholar and teacher. Four sessions were devoted to poetics (Chinese, Japanese, Arabic, Sanskrit), four to modern Oriental literature (Chinese, Japanese, Arabic, Bengali), and three to discussions of practical problems (translation, scholarship, teaching). There were in addition public lectures by Achilles Fang and William Empson, the latter scheduled by the Indiana School of Letters, and two philosophy lectures by Y. P. Mei in the Mahlon Powell Lecture Series. Brief abstracts of the papers appear below, and the editing of the papers for early publication is under way.

The Conference met in the Bryan Room of the Indiana Union Building. The audience was reasonably large and varied from day to day. In it was at least one modern language teacher who was faced with the immediate problem of introducing Oriental material into an undergraduate course; his comments and indeed his presence gave an air of urgency to the discussion sessions. A number of students attended the papers and there was some student participation in the discussions. In the way of mixed social and intellectual activities, the Art Department of Indiana University provided the Conference with an exhibit "Europe in Oriental Art," and there was an evening of Oriental movies which included the American premiere of La Route des Epices, depicting in color the dream of the Orient held in Europe since antiquity; Kanjincho, a Kabuki play, exhibited by courtesy of the Japan Society; Painting in Pakistan; Two Chinese Dances by the solo dancer Tai Ai-Lien; The Fable of the Peacock, danced by Lakshmi Wana Singh; and Conspiracy in Kyoto, a film produced at Indiana University based on 12th Century Japanese narrative scrolls.

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John W. Ashton, Vice-President and Dean and Director of Student and Educational Services of Indiana University, presided over the Conference; Horst Frenz, Chairman of the university's Comparative Literature Department, and G. L. Anderson, University of Maryland, were directors. In his opening remarks Mr. Anderson explained the genesis of the Conference as follows:

We now have, in the Modern Language Association, a Conference Group on Oriental-Western Literary Relations. The purpose of this group is to expedite the exchange of ideas between Orientalists and modern language scholars while interfering as little as possible with the normal machinery of learned societies. Nothing illustrates better what the function of this group should be than the 1953 Comparative Literature Section at the MLA and this present Conference on Oriental-Western Relations. In the first instance, Mr. Frenz, the chairman of the Comparative Literature Section, asked the group's help in preparing a program on the Orient and the group through its reports gave the program some publicity. This present Conference is the idea of Mr. Mortimer Graves of the American Council of Learned Societies. Mr. Frenz asserted Indiana's interest in such a Conference and the 1953 meeting of the MLA discussion group was largely devoted to plans for it.

In the early stages of preparing the program, I had the benefit of a travel grant from the American Council of Learned Societies which enabled me to talk with a considerable number of Orientalists, many of whose names do not appear on our program, whose assistance has been invaluable. Mr. Frenz has mustered the resources of Indiana University; the cooperation of the Department of Philosophy and the Indiana School of Letters, directed by Newton P. Stallknecht, might be especially singled out. The Conference has been financed by Indiana University, the American Council of Learned Societies, and the Rockefeller Foundation.

It is significant that we are meeting at a university which does not have an Oriental studies department and that we have received, through Dean Ashton, vigorous administrative support from the beginning of the enterprise. I hope this pattern will repeat itself in the form of other collaborative efforts on the part of modern language scholars and Orientalists.

#### I. Poetics

(It is especially difficult to summarize the four papers on poetics, and only the briefest notes are here attempted without any reference to the numerous and valuable illustrative quotations. Some of the discussion provoked by the papers has been reconstructed very imperfectly from notes and tape recordings and the indulgence of the participants is especially solicited. In some cases the answers are from the floor rather than from the speaker.)





John L. Bishop, Harvard University: "Chinese Poetics: Prosodic Elements in T'ang Poetry"

The linguistic features of Chinese are its monosyllabic form, which makes "line duration" a prosodic principle, and its tone. The classification of tone and the principle of tonal contrast in poetry are traditionally ascribed to Shen Yo (441-513). The prominence of tonal pattern seems to have led to a technique by which lyric poems were chanted. The five word verse form of the lyric poetry of the 4th century is examined in some detail. The use of parallelism, perhaps an outcome of the importance in Chinese of word order to indicate syntactical relationship, is a major characteristic. The rules of "regulated verse" were formed in T'ang times but did not become stereotyped until later. Much of this verse is occasional, frequently limited to polite social exchange, but often more compelling because of its familiar stimulus. Simile and metaphor are rare; the use of evocative detail and of literary and historical allusion are favorite poetic devices.

// QUESTION: Did the prosodic limitations of T'ang poetry or external conditions dictate the limitations of theme and the absence of narrative and dramatic poetry?

ANSWER: External circumstances. Cultural life was well organized in T'ang times and the poetry is serene. The poet writes of familiar things from his daily life and is apparently not restricted as to themes. Later, both the form and the subject matter become more fixed by convention.//QUESTION: Is the elaborate parallelism which is frequent in Oriental poetry generally unnatural in Indo-European? ANSWER: While we have it in English (as in Euphues) it seems unnatural. Whether the structure of Indo-European dictates this is hard to say. (It was pointed out that Germanic and Old English poetry find parallelism more natural.)//

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G. E. von Grunebaum, University of Chicago: "Arabic Poetics"

The formalism of Arabic poetry is expressed in the definition of it as "measured and rhymed discourse." The triconsonantal (or much more rarely, quadriconsonantal) character of Arab roots provides a great many words of identical cadence and the same final radical which can be made to rhyme with one another. Though Arabic has stress accent, the prosody is exclusively quantitative even though the coincidence of ictus and word accent is frequent. Rhyme may be either "chained," as when the last fixed consonant constitutes the rhyme, or "released," when the final fixed vowel constitutes the rhyme. Native critics see the half-century preceding Islam as the classical period of Arabic poetry, but only by the 8th century was prosody analyzed into a system of fifteen (later sixteen) meters. Arabic prosody is practical: it excludes fewer words from poetical use than the oldest Greek meters with regard to contemporary vocabulary and it imposes few changes in the customary word order. It is the only systematic prosody developed for any Semitic language by its speakers. The status of the poet in the Arab world was always high; he has certain magic powers and his importance was early asserted. From the middle of the 8th century the rise of bureaucracy favored the rise of prose, and the merits of poetry and prose were hotly debated. Poetry is defended for its insight into ethics, but the Koran is

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2. The second is the fact that the...  
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elevated out of the category of poetry. Later criticism concerned itself with objections to language and style, plagiarism and inferior treatments of traditional motifs, psychological objections, and objections to ideas and descriptive conventions. Arabic criticism, while not consciously Aristotelian, was essentially so.

//QUESTION: Can one connect the decline of Islam and the rise of Arabic poetry with the lack of belief in original sin? ANSWER: No, because the pre-Islamic period was always regarded as a great period of poetry. This is the only uncontaminated period and the Koran and pre-Islamic poetry are the only dowry the Arabs possessed. Hence they have always been proud of pre-Islamic poetry. Religious poetry comes later.//QUESTION: Considering the importance of military history in early Islam, why are there no epics? ANSWER: These events were written in prose and there are some rhymed chronicles and political poetry. There is a kind of epic narrative reporting of events, but in prose.//QUESTION: Has there never been a case made for poetry in the Koran? ANSWER: Yes, but by us, not the Arabs. There is rhymed prose in the Koran and it is chanted like poetry, but the notion that the Koran is poetry is heretical. The Arabs insist that for a thing to be poetry it must have been intended as poetry.//QUESTION: Does the mixture of prose and poetry that we find sometimes come from Indian influence? ANSWER: Greek, rather than Indian.//QUESTION: Is the eroticism of Arabic poetry devotional and religious? ANSWER: As early as the 8th century, love phraseology is applied to religious poetry and somewhat later is a convention. In Arabic poetry of this kind the style is supposed to distinguish between references to God and to the loved one. We do not have, as in Persian (Hafiz, for example) deliberate ambiguity. The 9th century Arabic poets treat love somewhat like the minnesingers, but when this develops in Europe it is dead in the East.//

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Daniel H. H. Ingalls, Harvard University: "Sanskrit Poetry and Sanskrit Poetics"

Sanskrit, to use the term correctly, is that language that was perfected in India by the great grammarians and is distinguished from the language of Vedic and Epic literature and also from the vernaculars. Within Sanskrit literature there is kavyam, which excludes didactic and other kinds of verse in which the effect is not gained primarily by "poetic" means. Sanskrit is elaborately inflected; this permits great variety of word order and there are no functional words like English particles. A long English sentence may be reduced to three Sanskrit words. This kind of effect is possible of course in Latin or Greek. But Sanskrit differs in its artificiality. It was spoken and written according to rule and, though a court language, was rarely the language of the home. It has an enormous fund of synonyms, which are true synonyms not words merely synonymous in the denotative sense. As a result, Sanskrit poetry is lacking in kinesthetic power. Synonyms and synonymous constructions are emotionally identical and completely interchangeable. Sanskrit verse is able to accept very formal rules. The metrical patterns are extraordinarily complex. The theory of rasa ("mood" or "suggestion") is also complex; the emotions are classified as stable



or transitory and carefully analyzed. Sanskrit poetry, though it lacks the musical connotations of everyday speech, has marvelous powers of suggestion, which are harmoniously integrated with Indian philosophy and Indian culture generally, especially during the great age from the 4th century to the Moslem invasion.

//QUESTION: Why are some of the older translators like Sir William Jones better than those we now have? ANSWER: Eighteenth century elegance is well suited to Sanskrit and many later translators are scholars only and forget to communicate.

//QUESTION: As these poets worked did they have in mind this elaborate poetic theory? ANSWER: All of the earlier writings on poetics have disappeared. The later poets do understand and follow the treatises on poetics.

// QUESTION: Don't the synonyms in Sanskrit acquire associations eventually? Are they completely interchangeable? ANSWER: They are interchangeable and are not allowed to acquire connotations that limit them.

//QUESTION: Is the Sanskrit poet really mindful of his words or does he tend to use dead metaphor as frequently happens in Chinese? ANSWER: The good poets are mindful. The one common thing the poets have is the training in the science of grammar.

// QUESTION: Is Sanskrit still in active use? ANSWER: Yes, Sanskrit is still spoken fluently and beautifully. I recently listened to a long discussion in Sanskrit at Mysore University.

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Richard N. McKinnon, University of Washington: "Japanese Poetics"

Poetry has a preeminent position in classical Japanese literature. In poetry and in the tanka especially the Japanese literary aesthetic developed and the framework of this aesthetic dominated other genres. From the 9th to the 11th centuries poems appear in diaries, in epic and in fiction, and there is a type of fiction which revolves around a short poem. The techniques of poetry greatly influenced both the later novel and the drama. Japanese poetry has no rhyme or meter and makes no differentiation between accented and unaccented syllables. Japanese has pitch accent but this is not a basis for cadence. All words end in one of five short vowels and hence rhyme is monotonous and is generally ruled out. The tanka and the haiku, two short poem forms, dominate the aesthetic tradition and the paper is concerned solely with these. Also, these forms have contributed to the Imagism of the West. The briefness of the forms--the tanka has thirty-one syllables, the haiku seventeen--calls for great concentration and suggestiveness ("lingering feeling" is an important aesthetic consideration). The large number of homophones in Japanese adds to the ability of the poet to suggest meanings on different levels. The all-pervading presence of nature is a significant feature of Japanese verse.

//QUESTION: What is the significance of such extensive use of place names in Japanese poetry? ANSWER: Because of the homophones, this is easy to do and capable of very subtle effects. In haiku place names are used to give depth;

tanka, being longer and frequently more subjective, necessarily employs some place names in ordinary ways.

// COMMENT: It would seem that the homophones in Chinese and Japanese function as a sort of symbolic structure. The poet can scarcely avoid homophones, and when he uses one, it immediately has connotations.







But this is not symbolism in the Western sense, built up by connotation, but something which is part of the structure of the language. ANSWER: Yes, the effect is kaleidoscopic; one image moves immediately into another. As with the Western pun, the effect can be good or bad, depending on the skill of the poet. We have serious puns in Western literature but they are likely to bring a smile to us. Homophonic structure is not the only kind of symbolism in Japanese poetry, of course.//COMMENT: It might be noted that the one modern Western writer who makes extensive use of both pillow words and serious puns is Joyce.//COMMENT: (Mr. Yoshikawa spoke on the fact that the paper was limited necessarily to descriptive poetry. A characteristic difference between Japanese and Chinese poetry is the absence of the love song in Chinese, a type in which Japanese is rich. Friendship rather than love is the popular theme in Chinese poetry. But in the Haiku love poems are difficult to find and Japanese poetry is nearer to Chinese here. The attitude of the Oriental to nature cannot be overstressed. Man and nature are closely connected in Eastern poetry. When the Oriental feels the breeze it means something in his mind.) ANSWER: The union with nature of the Oriental poet gives rise to the aesthetic principle attributed to Basho that the creative spirit and the setting (i.e., nature) must be in complete harmony. The poem is not a visual matter but a complete and thorough identification.//QUESTION: The place names in haiku often seem to be dragged in, rather than essential. Also, one wonders if other literatures make the same extensive use of place names. ANSWER: The poet is so limited by the Haiku form that he cannot afford to drag anything in. Place names in Western poetry seem to tend to be nationalistic and are more at home in English than in American or French poetry. Early Celtic poetry is rich in place names.//

## II. Modern Oriental Literature

Yi-tsi-Mei, Cambridge, Massachusetts: "Tradition and Experiment in Modern Chinese Literature"

Modern Chinese literature began in 1917 with well-formulated programs that indicated an unequivocal break with the past. The particular tradition that inspired the revolt is less easy to define and in the 1920-1930 period diverse schools contributed conflicting programs. The formation in 1930 of the League of Leftist Writers is the terminus of one aspect of this movement. Since the 10th century a popular literature has been developing side by side with the orally unintelligible classical tradition, the potentialities of which had been exhausted by modern times. The modern literary revolt, however, was caused by the pressure of Western social ideas. Lin Shu (1852-1924) translated 156 Western books; wholesale importation of Western literary products followed. Ch'en Tu-hsiu (1880-1939) called for a realistic literature of the people; Hu Shih (1891- ) called for using actual speech as a basis for the written language. The colloquial language was introduced into the schools in 1920. Chinese writers during the 1920-1930 period flirted with all brands of European literary movements. The greatest revolution has probably been in the language where both syntax and vocabulary have been affected. The genre that has received the greatest attention is the novel, hitherto not taken seriously. Since 1949, anti-traditional forces have been channelled officially into "revolutionary



literature." There have been increasing signs, however, that the party line is advocating a return to native Chinese tradition--what is referred to as the "people's tradition."

//QUESTION: What happened to the Leftist writers during the war? ANSWER: They identified themselves with the popular sentiment, even before the government did. What you get through the '30's is a war literature.//QUESTION: These classics which are being reestablished--are they used in the schools? ANSWER: For the last fifteen years, vernacular literature has been used in the elementary schools, but some classics are used in high school. Some texts have both the classical and the vernacular versions.//QUESTION: Has there been any attempt to rehabilitate the older popular novels? ANSWER: The popular novels of the past have been re-edited and reprinted with the superstitious and "reactionary" parts omitted.// QUESTION: Is there a difference in attitude toward the classics in Nationalist and Communist China? ANSWER: The Nationalists tend to hold on to more of the traditional culture. This began in the '20's// QUESTION: Has there been a successful effort to eliminate the ideograph and romanize the language? I have had very recent information that a system had been perfected and was being tried. ANSWER: I have no information on this. There have been systems advocated in the past which have been discarded.// QUESTION: If this takes place, can the cultural tradition be safeguarded? ANSWER: Possibly not.// QUESTION: It would seem that the defense of the traditional literature based on the concept of Tao in the modern period has not been very deep or successful. Is this so? ANSWER: Yes. For one thing, the people who understood the older literature best were the leaders in the movement to abandon it. They really believed that it had to come to a stop.// QUESTION: Would you say that it is unfortunate that Lu Hsun was so closely identified with the political issues? ANSWER: Yes. He didn't accept the revolutionary principles with any intellectual conviction. His writings were banned in 1934; thus he was thrown with the Communists whether he wanted to be or not.// QUESTION: I was struck by the number of parallels between the reaction China has had to the West and that which Japan has shown. I wonder if there is a type of reaction throughout Asia. ANSWER: This is a problem of the greatest interest. Modern Chinese literature has been greatly influenced by Japan. Many scholars received their educations there and translated Western theories through Japanese sources. In studying Western influences on Oriental literature we must not neglect the avenues of transmission from one Oriental literature to another.//

Kermit Schoonover, Columbia University: "Modern Arabic Literature"

A new spirit has come into Arabic literature in the 20th century. The best writer of the age according to many Arab critics is Taha Husayn, whose autobiography, al-Ayyam, is a most esteemed book. A master of the classics, his style has grace and charm without being highly ornate. Twafiq al-Hakim, Egypt's leading dramatist, finds his inspiration in the awakening of Egypt from suppression and lethargy in the modern age. Abbas al-Aqqad is a poet of ability, an essayist, journalist and literary critic. Mahmud Taymur, though called the Maupassant of Egypt, is writing a truly Egyptian short story. New forms have arisen: the "assemblies" makes use of a single hero and of short incidents which occur always at a specified location (this is an adaptation of a classical form). Early 20th century poets wrote on modern themes in traditional forms;



now modern forms are being experimented with. Drama is entirely new to the Arab world. The novel will likely see continued development. A considerable problem facing the author is that of language: literary Arabic tends to be formal and archaic, the colloquial close to daily life and flexible. The vernacular is making gains, however. Even within the classical language the writer is faced with a variety of styles and with its religious heritage and great eloquence it has a powerful hold. For literary models, the writer must choose between his rich Islamic heritage and the West. Finally, political and ideological factors, religious, social and economic pressures are potent, but literacy is increasing and pocket editions of books are capturing a wide audience.

//QUESTION: Are there any traditional prose narrative forms? ANSWER: No, except for tales such as we find in the Arabian Nights which have never been highly regarded. //QUESTION: Does religion play an important part in the present literary situation? ANSWER: Yes, and because of it it is easier for Christian Arabs than Moslems to throw off traditionalism. A materialistic, Left bank, nihilist group does exist.// QUESTION: Does the popular story teller still exist? ANSWER: Yes. The literacy rate is still low and the oral story is still demanded.//QUESTION: Writing in the vernacular necessarily limits the writer to Egypt or Iraq or Morocco and destroys the universality of Arabic literature, does it not? The situation in India comes to mind. ANSWER: Yes, and attempts have been to bring the classical language down to the purposes of the modern age. This is a dream of Pan-Arabism. But classical Arabic is very difficult for children in school.//QUESTION: Are the political writings of value? ANSWER: It is hard to assess them. For one thing, censorship enters the picture in analyzing their influence. From Here We Begin (now in a translation sponsored by the ACLS) because of censorship could not be widely read in Egypt.// QUESTION: Do conservatives equate modern literary forms with the political Left? I ask this because in modern American and European literature some of the strongest "modernists," Pound and Yeats for example, would more likely be claimed by the political Right. ANSWER: No. There are many writers who are politically conservative but who are "modern." There is, however, a Left wing group in Egypt which makes Egypt different from Persia, where there is no Left Wing writing.//

Buddhadeva Bose, Calcutta: "Modern Bengali Literature"

Bengali has the richest literature of the fourteen literatures recognized in India by the new constitution. It has reached the world largely through the voice of Tagore. The heterogeneous people of Bengal, naturally adapted by temperament to change and new ideas, were the first in India to receive the full impact of Western thought. The Bengali language and the literature written in it are at least a thousand years old, but modern literature is largely the work of men who imbibed Western ideas. In Roy's writings, in Datta's blank verse, in Bankimchandra's prose fiction, the 19th century renaissance flowered. Tagore synthesized Indian tradition and European ideas; he is the one indispensable factor in modern Bengali literature. In poetry, the traditional rhymed couplet with end-stop lines of fourteen units each gave way to a great variety of new forms which Tagore introduced. For a long period younger men were content merely to echo his facility. But a new generation which had grown up between the wars saw subjects which Tagore had not treated and a new movement began.







Social consciousness is receiving much attention in prose and verse; the "luxurious dreams" of older poets are reviving under modern stimulus; wit and freedom from verbiage, both seldom achieved hitherto in Bengali verse, are characteristics of some new writers. New subjects and new treatments--including a new "Romanticism"--abound. The modern poets show great variety and skill.

//QUESTION: To what extent have the writers followed such European trends as symbolism and realism? ANSWER: Symbolism has been a great influence.

Realism has also been an influence since the 19th century.//QUESTION: You spoke of realistic subject matter--slums, the poor, etc.--but this can be treated romantically of course. Are there naturalistic writers? ANSWER: We have not yet achieved a brutal realism. Here the novelist is closer to it than the poet.

Realism in Bengali has essentially been the depiction for the first time of the ordinary man in the villages. This goes back to the mid-19th century and exists side by side with romances on the model of Sir Walter Scott.// QUESTION: How much of Tagore's symbolism is Indian? ANSWER: Most of it is personal. Symbolism in this sense does not exist in Sanskrit literature. Of course Tagore wrote much that is not symbolic.// QUESTION: What is the status today of the traditional literary theory? ANSWER: Poetics, of course, was an important branch of Sanskrit literature. Bengali prose does not really develop before the 19th century.

Literary theory today owes much both to Sanskrit criticism and to modern, but is more Indian than Western.//QUESTION: Has the partition affected literature? ANSWER: Geographically and culturally East Pakistan is in Bengal. The exchange of books and hence ideas has been difficult because of the political situation.

The government of Pakistan has suggested that Urdu be the chief language of Pakistan, but Bengali has been insisted upon in East Pakistan. Some students were killed in disputes over the language. I think it marvelous that some students would lay down their lives for their language.// QUESTION: Will a new literature emerge from free India? ANSWER: Not immediately. At least it is not apparent as yet. There has been a great deal of patriotic writing, of course.// COMMENT: (Mr. Mookerjee commented at some length on Mr. Bose's own contribution as poet, essayist, playwright and critic to Bengali literature, suggesting that Mr. Bose's synthesis of realistic and romantic in his poetry continues Tagore's legacy but at the same time strikes out anew. Mr. Bose started the first journal of poetry in Bengali in Kavita and has written an authoritative book in English on modern Bengali literature, An Acre of Green Grass.//

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Joseph K. Yamagiwa, University of Michigan: "The Old and New in Twentieth-Century Japanese Literature"

In present day Japan, traditional literary forms flourish side by side with Western. The No and Kabuki plays and the seventeen-syllable haiku are composed hand in hand with Western type plays and long poems on Western models. The humorous story, the mystery, the moralizing novel stressing the theme of democracy, and the naturalistic erotic novel are popular, the latter sometimes reflecting the moral disintegration after World War II. More serious is the work of the Mindai Bungaku or Modern Literature Group, which attempts to bridge the gap between European and Japanese ideologies. This group finds its best material



in the half-Western, half-Japanese urban office worker. The Proletarian school is more insistent; its origins go back to the beginning of the century. A poetic, imagistic type of fiction influenced by Dadaism, cubism, etc., exists. From it has arisen a psychological school, the chief representative of which is Ito Sei, translator of *Ulysses* and introducer of the stream-of-consciousness technique. The writers of aesthetic and romantic literature tend to defend the older values of Japan, but modern Japanese literature appears to repeat in capsule form the philosophical and literary currents of the West. If modernity is the reception and assimilation of foreign influences, Japanese literature is perhaps more modern and less provincial than some of the literatures of the West.  
//The lateness of the hour prevented any discussion following Mr. Yamagiwa's paper.//

### III. Issues and Ideas

Achilles Fang, Harvard University: "From Imagism to Whitmanism in Recent Chinese Poetry--A Search for Poetics that Failed"

The literary revolution begun by Hu Shih in 1917 was inspired by Imagism with a credo corresponding to that of Ezra Pound's "A Few Don'ts" of 1913 and Amy Lowell's Imagist credo of 1915. But a cardinal point, that poetry should be written in concrete not abstract terms, was omitted from Hu Shih's program, and the Chinese poet was given short measure on Imagism. Despite China's twenty-five centuries of poetic tradition, little work on poetics was done and the literary revolution was an attempt at constructing a poetics. Colloquial speech was experimented with. A new source of inspiration was the poetry of Whitman. In 1920 Kuo Mo-jo imitated Whitman with humorless sincerity and deadly dullness. The impetus of Whitmanism has given Chinese poetry of the last thirty years what little vitality it has had. And, just as the followers of the literary revolution were not informed of the Imagist influence of their movement, critics of the new poetry remained ignorant of its indebtedness to Whitman. The literary Left has explained the new poetry as a "natural growth" like folk songs, but its actual origins are in Whitmanism. The Imagism-inspired revolution of 1917 tolled the bell for traditional poetry, but failed to provide a substitute. Whitmanism has likewise failed. The search for a workable poetics must go on.

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Y. P. Mei, Princeton University: The Mahlon Powell Lectures

#### 1. "Man and Nature in Chinese Philosophy"

A concern about man and nature and the relationship between them characterizes both Chinese philosophy and literature. Chinese philosophy, being homo-centric, asserts that it is man's destiny to cultivate his personality towards the end of attaining perfection: the sage, the superior man, the true man is the final goal. This sage is different from the holy man of other cultures. He feels that he ought to be a public servant because the same principles apply



to governing oneself or the state. The Great Learning provides an eight-point program; investigation of things, extension of knowledge, sincerity of thought, rectification of the mind, cultivation of the person, regulation of the family, government of the state, peace and harmony in the world. The identification of the sage in the universe is made through society. Immortality (the Chinese had neither heaven nor hell until Buddhism brought them from India) is gained by character, achievement, and teaching, in that order. The principle that operates through nature and man is the Tao, the principle of cyclical ebb and flow, decay and renewal. This makes temporal events relative, induces moderation, detachment, perspective and humor. Philosophy in China is a search after the summum bonum and the highest good consists of living at peace with one's self, one's neighbors, and one's universe.

## 2. "Man and Nature in Chinese Literature"

Chinese literature has existed for thousands of years and is probably the richest in the world in both content and volume. In spite of its long history it has a unity of spirit underlying its fluctuations between classicism and romanticism, orthodoxy and revolt. Chinese philosophy gives the literature this unity with its doctrines discussed in the last lecture. Before the Christian era, writing and philosophy are inextricably mixed. In the next few centuries, belles lettres came to be cultivated for art's sake, and technique was emphasized. Dissatisfaction with the excesses of this broke out in the T'ang dynasty, and the new developments reflect two philosophic schools: Confucianism, which saw literature as "message-vehicle," and Taoism, which saw it as "pure-realization." Pure literature was an essential subject in the Confucian curriculum; decorum and music and the careful choice of words and expressions were insisted upon. The spirit (Tao or jen) is the foundation of literature and the literature merely the vehicle of expression of the Confucian way of life. The Taoist view of literature is absolute and mystical: the language is not a vehicle but an obstacle to true understanding. Spontaneity, suggestiveness, and the free expression of spirituality (shen) are stressed. "That which lies behind the words and between the lines" became all important. The close resemblance between Chinese landscape painting and poetry might be noted here: the idea is cultivated in both that when the brush stops the ideas are carried on in the spaces. Both of these philosophical approaches to literature emphasize the Tao and Chinese literature may be said to be, in a way, the hand-maid of Chinese philosophy.

## IV. Discussions

(Three discussion sessions were scheduled for the Conference: one on scholarship in Oriental-Western literary relations, one on translation and one on teaching. The statements read by the participants on the panels are summarized here, but the discussions themselves, which will be reported on fully in the Proceedings are omitted. Projects which arise out of the discussions will be noted in LITERATURE EAST & WEST: the first of these is included in "Notes and News" below.)







I. An Evaluation of the Scholarship on Oriental-Western Literary Relations.

Chairman: Arnold H. Rowbotham, University of California, Berkeley:  
"Oriental-Western Cultural Relations in a World in Chaos"

Oriental-Western intellectual intercourse begins as far back as the Roman spice and silk trade, with the Mongol invasions of the Near East and Europe a violent interruption. The Crusades were a great period of cultural contact. In the 17th century the Jesuits, who were highly trained, understood the language of the Chinese, studied minutely their customs and laws, and introduced the Confucian philosophical ideas into the European Enlightenment. Throughout Oriental-Western contacts the brutal pragmatism of the trader exists side by side with the idealism of the missionary. From the 19th century to our own day the Orient has felt the full impact of Western ideas. Great efforts were made to reconcile traditional Chinese and Western ideas. Liang ch'i-ch'iao, for instance, asserted that there was no basic conflict. These attempts at reconciliation culminated in the renaissance of Hu Shih. In present day China there is much pressure to obliterate the past; it has even been announced recently that the ideograph system would be abandoned. But we must be alert to signs of change in modern Chinese literature and feel confident that resistance will develop to this new literary orthodoxy.

II. Oriental Literature in Translation. Chairman: John W. Morrison, University of Nevada. Panel: Liu Wu-chi, Hartwich College; G. L. Anderson, University of Maryland.

MR. MORRISON: ("Far Eastern Literature in Translation: A List of Problems"): The problems that arise have to do, it seems to me, with (1) the quantity and quality of translations; (2) the availability and accessibility of translations; (3) the inadequacy of histories, commentaries and other secondary materials; and (4) the need to create a wider audience for Oriental literature in general. This last is being solved in part by circumstances. There are signs of increased interest in the Orient in our scholarly journals and conferences. The problem of finding suitable texts is considerable: much good material is buried in periodicals unavailable in the small library. The greatest shortage of translations is in contemporary materials. Much that has been translated has been bad. Good translations are available to teachers in French and German but these are for all intents and purposes non-existent for the American undergraduate. On the positive side, much solid work has been done and conferences such as this show an increasing interest in the problem of providing adequate modern translations for the general reader and student.

MR. LIU: ("Chinese Literature in Translation") } Mr. Liu was unable to attend the Conference; his paper was read by Miss Chun-jo Liu of Vassar College }  
An immense amount of translation has been done in the past two centuries. Nearly all of the major novels have been done at least in part. Many short stories have been done. Interest in the drama has lagged, though the Chao Shih Ku Erh (Orphan of Chao) was translated as early as 1735. The modern Peking theatre has been studied but the historical development of Chinese drama generally has been



neglected. Nearly all forms of Chinese poetry have been translated, though the san ch'u of the Yuan and post-Yuan period has escaped notice. The essay is the form most neglected by the translators. Much painstaking work has gone into translation. It is, unfortunately, of uneven quality. An anthology of adequately translated representative selections and an up-to-date history of Chinese literature are needed as basic texts for American colleges.

MR. ANDERSON: The Sinologist reviewing a translation must first evaluate the work for his fellow Sinologist, but he should be increasingly aware that his audience is growing in the academic world and he should attempt to give the non-Orientalist academic reader an overall value judgement on the translation. Also, periodic summaries of the state of translation would be very valuable. In using translations for teaching the academic man is always nervous and this nervousness becomes acute in the presence of Oriental works. The teacher must remind himself that the student's needs and his capacities are much less than his own. Many Oriental works are available now for use in World literature courses with adequate controls; for example Edgerton's Bhagavad-Gita gives the teacher all the apparatus he needs; and a pocket book edition of the poem is available. The teacher might do as well with this as with Dante or the Old Testament and the student as well as with, say, a poem of Donne's, which might need as much explication as an Oriental work.

III. The Teaching of Oriental Literature. Chairman: Jeremy Ingalls, Rockford College. Panel: Ernst Erich Noth, University of Oklahoma; Kurt F. Leidecker, Mary Washington College of the University of Virginia.

MISS INGALLS: ("Urban History and Urbanity in Literature"): Archaeology, linguistics and psychology have in the last two decades provided us with a world-sized view of the processes of the creative imagination. Each newly arriving urban society retranslates the neolithic initiation drama into urban imagery and into the design-dynamic of urban history. The content of this instruction and dramatic projection constitutes the arts and sciences at the neolithic village level and carries the parallel symbolism of the historical and philosophical maturing of the society. We can follow the whole sequence on the Central Landbridge by 1700 B.C., culminating in the first fully epic version of Gilgamesh. Such figures as Tu Fu, Hitomaro, Dakiki and William Butler Yeats show characteristics of a late middle urban society. This sequence operating at different times in different cultures provides a basis for comparison and makes it possible for us to locate the common basis of the literary process. It may also free us from the illusion that ideas did not cross the language barrier until recently and that irreducible temperamental differences divide East from West.

MR. NOTH: (Mr. Noth spoke in his capacity as editor of Books Abroad. Books Abroad is embarking on an extensive survey of all the literatures of the world in the 20th century. By a fortunate coincidence, the Summer, 1954, issue of Books Abroad contains articles on modern Indic, Chinese and Japanese literature and was available for inspection at the Conference. Books Abroad needs Orientalists to review books, in some cases books which they themselves must discover



as it is difficult for the editor to know what books are published and what to request from publishers. Books Abroad hopes in the future to strike more of a decent balance between Oriental and Western material. Mr. Noth invited the participation in reviewing of delegates to the Conference and stressed the availability of the Columns of Books Abroad as a vehicle for publicity for such enterprises as the Conference. He also suggested that in the area of teaching, fiction, and especially modern fiction, being more down-to-earth than poetry, might be an effective type of Oriental literature to which to introduce the student.)

MR. LEIDECKER: ("The Teaching of Oriental Literature"): The main thesis of the paper is that teaching Oriental literature does not merely consist in the presentation of selected reading material, but that it should be regarded as an essentially humanistic study which, in order to achieve the fullest possible meaning, must be integrated with other studies, such as language, philosophy, mythology and the like. The first part suggests some practical means of bringing about an integration within a given curriculum. The second part stresses the holistic approach and points to the cultural mission of an Oriental literature course in breaking down age-old East-West barriers. The third part shows by a few examples how misleading an interpretation of Indian drama and poetics can be if the philosophic presuppositions of the Indian mind are neglected. Reading the literature, therefore, is not enough; understanding is really the important objective. A study of philosophy thus becomes one of the prerequisites for the study of Oriental literatures along with a knowledge of the main termini technici. Thus only can this branch of Comparative Literature achieve its tremendous possibilities in the service of world understanding. (Abstract by Mr. Leidecker)

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The directors of the Conference are especially indebted for participation in discussions, formal and otherwise, to: Professor Kojiro Yoshikawa, Kyoto University; Professor Helen Adolf, Pennsylvania State University; Professor George K. Mady, University of Kentucky; Dr. Arnold Hottinger, Switzerland; Professor Shau Wing Chan, Stanford University; Dr. Dov Neuman, Hebrew University, Jerusalem; Dr. Chun-jo Liu, Vassar College; Dr. Yu-shu Pu, University of Michigan; Dr. S. Mookerjee, Nagpur University; Professor Warren Steinkraus, DePauw University; Dr. Tehpen Tsai, Formosa; Dr. C. R. Huang, Formosa; Dr. Shanta Venkatesa Iyengar, Indiana University.

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THE MLA PAPERS (CONTINUED)

Comment on Professor Ernst Rose's "China in German Literature" (delivered at the MLA Meeting, Chicago, December 28, 1953)

A few German scholars early showed interest in China, on which Leibnitz published a book in 1697. His follower Christian Wolff praised Chinese culture in his famous lecture in 1721 attacking the Lutheran dogmatism of the Pietists at University of Halle. An English translation of the lecture (Rede von der Sittenlehre der Sineser) appeared at the middle of the century under the title of On the Practical Philosophy of the Chinese. Undoubtedly there was a great deal of exaggeration in the eighteenth century European scholars' interpreting Chinese culture. Yet, it would be wrong to think that there was in the praises nothing but exaggeration. A close examination of the ideal of the Enlightenment and the teachings of the Chinese School of the Literati, or Confucianism, and the Taoist Philosophy, which is opposed to the Taoist Religion, reveals that the Enlightenment and Chinese cultural tradition had a great deal in common with each other.

Conflicting views, on China, of the nineteenth century Romanticists, who rebelled against the preceding century, might be explained partly by insufficiency of information about that remote land at a time when the re-evaluation of the past had come to be a crucial need, and partly by the very complicated nature of the Romantic movement itself.

At the time, among other features, the discussion of the so-called Geschichtsphilosophie was much in vogue. History was resorted to by some to defend the conservative cause, and by others to defend the revolutionary cause. In his Geschichtsphilosophie (1784-91), Herder criticized Chinese culture but reversed his views in a later work, Adrastea (1801). In his Geschichtsphilosophie (1822-37), Hegel expressed his disgust at the Oriental civilization, in which, it appears to him, the despot alone was free. Hegel taught the Weltgeist and ideal Freiheit, which was said to be the goal of history. Nevertheless, nowhere in his large amount of writings did Hegel ever suggest a confederation of nations representing the Universal Spirit. Probably Hegel was not familiar with Confucius' ideal of Ta T'ung (world community.) In any case, Hegel suggested nothing beyond the State. Heine was the first German writer to use China (indeed decadent in his days) as an example in ridiculing the "reactionary" Prussian State, which Hegel glorified.

After the World War I, especially in the 1920's, Professor Rose tells us, the Germans showed new interest in China especially the writings of Lao Tzu and Li Po, whom Professor Rose apparently favors. Lao Tzu, it seems to me, can be better understood if studied in comparison with his apparent opponent Confucius, who, not unlike Goethe, insists on "Here and Now." Li Po, the "Angel Poet," can be best appreciated if read together with Tu Fu, the "Sage," or "Historian Poet." Lu Hsün, the "Warrior" (d. 1936) represents one side of the Chinese culture. Miss Ping Hsün, the "Darling Mother of the Children," for instance, represents



the other side. Both sides should be considered in order to understand Chinese culture and literature as a whole.

Ann Arbor, Michigan

YIU-SHU PU

#### NOTES AND NEWS

A solution to the textbook problem. An immediate problem facing the teacher who would introduce an Oriental literary work into an undergraduate Great Books, novel or drama course is the difficulty of obtaining a sufficient number of inexpensive texts. Except possibly for the Wisdom of the East Series much that could be used is out of print, or, like one obvious choice, the Tale of Genji, too expensive. Professor George K. Brady, Chairman of the English Department at the University of Kentucky, described to the delegates at the Indiana Conference a solution to this problem which his department has used effectively for some time. A sufficient number of texts are purchased (not necessarily one for each student) on the new or second-hand market by the department and rented to the students for fifteen cents a week. This lending-library is conducted entirely by the English Department. It needs little administration, he says, and consistently shows a profit. It also has the advantage of making it impossible for the student to claim that the book is unavailable at the library. Superseded texts are either sold for a nominal fee or given to the university library.

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A comprehensive anthology of Korean poetry in English translation is searching for a publisher. It includes poetry from 57 B.C. to A.D. 1910. The translations are the work of Peter H. Lee, a native of Seoul, who has studied comparative literature at Yale and is continuing his study at Fribourg. Readers may remember his translations of Korean poems in Hudson Review. Mr. Lee may be reached at Foyer St. Justin, Fribourg, Switzerland, or through LITERATURE EAST & WEST. He estimates the anthology would run to somewhat over a hundred pages in type.

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Score: Russia, 80; United States, 3. We are in receipt of a letter from Mortimer Graves, Executive Director of the ACLS. It says, in part: "Dear Fellow Citizen: We think you need to know that the Soviets are not only producing atomic and hydrogen bombs--they are producing dictionaries in eighty languages --They know that it is a war for men's minds!...All eighty cost less than one round-trip bomber. We are making dictionaries too--three of them so far, and we'll start the fourth when we can find the money for it." A considerable number of Oriental languages are on the list, the names of some of which are



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The 1954 Conference on Oriental-Western Literary Relations is scheduled to meet on Monday, December 27 (3:45-5:15, Parlor C) at the Statler Hotel in New York at the annual convention of the MLA. The Conference is a discussion group. Papers cannot be read, but can be circulated in advance and be the basis of discussion. Suggestions regarding the program and requests to attend (accommodations are limited to about thirty-five people) should be addressed to the Chairman, Professor Helen Adolf, German Department, Pennsylvania State University, State College, Pennsylvania. Non-members are cordially invited.

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NOTES AND NEWS (CONTINUED)

becoming familiar for unacademic reasons: Malay, Korean, Afghan, Vietnamese. The presence of Tadjik on the list reminds us that about two years ago an enterprising writer in Soviet Literature tried to capture the spirit of Persia's Homer, Ferdousi, and move it firmly into Azerbaijan, nearer the frontier.

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Economic Dialogues in Ancient China: Selections from the Kuan-Tzu (available from Far Eastern Publications, 26 Hall of Graduate Studies, Yale University) is a handsomely produced collaborative enterprise of interest not only to economists but to all students of Chinese thought. The guiding spirit, editor and publisher of this volume is Lewis A. Maverick, Professor of Economics at Southern Illinois University. It represents the kind of collaboration between expert and translator that is essential in many areas of Oriental studies, if the work is to be done at all.

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The American Academy of Asian Studies, San Francisco, has recently become a graduate school of the College of the Pacific. The main campus of the college is in Stockton, but the Academy will continue in San Francisco. Both the M.A. and the Ph.D. degree will be offered. Alan W. Watts is Dean of the Academy.

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Research in Progress. A number of works in progress in the Oriental and East-West relations fields are listed in "Research in Progress," compiled and edited by Robert E. Taylor, in PMLA (1954), 203-346. Almost all of the works listed are being done in Great Britain, France, Germany and India. American Orientalists and their students seem to be unaware of this useful list of book-length projects and dissertations which appears every other year.

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#### JOURNALS

The attention of modern language scholars is called to the Journal of Oriental Literature: Devoted to Oriental, Pacific, and Comparative Literature, published by the Oriental Literature Society of the University of Hawaii (ed. John Wright; twice a year; \$1.75 annually). Contents of VI/1 1953: "The Four Seasons of T'ang Poetry," John C. H. Wu; "Selections from the Bhagavad-gita," Satis Chandra Chatterjee; "Japanese Literature and English Literature," Masao Junihiro; "A Literature in Polynesia," Samuel H. Elbert; "Hawaiian Poetry: Translation Problems," Kawena Kinney; "Li I-An, Eleventh Century Poetess," Lily Pao-Hu Chong. The journal is attractively designed and less technical than most Oriental studies journals.

The attention of Orientalists is called to Comparative Literature, published by the University of Oregon Press, Eugene, Oregon, with the cooperation of the Comparative Literature Section of MLA (ed. Chandler B. Beall; quarterly; \$3.50 annually). Since I/1 1948 articles on Oriental subjects have included: "China as a Symbol of Reaction in Germany," Ernst Rose; "China in the Esprit de Lois," Arnold H. Rowbotham; "Mohammedan Eschatology and Dante's Other World," Leonardo Olschki; "The Original Orphan of China," Liu Wu-chi; "The Aesthetic Foundation of Arabic Literature," G. E. von Grunebaum; "The Mozarabic Lyric and Theodor Frings' Theories," Leo Spitzer; "Chinese Literature in the Context of World Literature," James R. Hightower; "The Persian Poetry Fad in England," John D. Yonannan; "Zen and the Imagist Poets of Japan," Frank L. Huntley.

New journals: Arabica: Revue d'études arabes (Leiden: Brill, editors E. Lévi-Provencal, R. Blachère, and Ch. Pellat.) I/1 (1954) includes "Arabica occidentalia, I:1, Un nouveau récit de la conquête de l'Afrique du nord par les Arabes. 2. Le zağal hispanique dans le Mugrib d'Ibn Sa'id," E. Lévi-Provencal; "Contribution à l'étude de la littérature proverbiale des Arabes à l'époque

The position of the Japanese in the Pacific, the Japanese, has recently become a serious subject of the Pacific. The main subject of the Pacific is in the Pacific, and the Japanese will continue to be a serious subject of the Pacific. The Japanese will be a serious subject of the Pacific.

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archaïque," R. Blachère. Subscription 2400 fr. The Islamic Quarterly (London) appeared in April (subscription 30/-). No. 1 will include "The Biography of the Prophet in Recent Research," A. Guillaume; "The Theory of Kingship in the Nasihat Ul Muluk of Ghazali," A.K.S. Lambton.

The Yearbook of Comparative and General Literature (Chapel Hill: University of North Carolina Press; editors, W.P. Friederich and Horst Frenz). Vol. II (1953) contains an extensive article by Joseph K. Yamagiwa on "Comparative, General, and World Literature in Japan." Vol III (1954) contains an article on Arthur Christy by George B. Parks and one on "The Study of Oriental Languages and Literatures in American Colleges and Universities" by G. L. Anderson.

Modern Oriental Literature in BOOKS ABROAD. An extensive survey of all the literatures of the world for the contemporary period has been launched by Books Abroad. The Summer, 1954, issue contains "Literatures of India," by Mahendra V. Desai; "Contemporary Chinese Letters," by Jean Monsterleet, S. J.; and "Modern Japanese Literature," by Ryotaro Kato. Articles on Arabic and Indonesian literature are scheduled for early publication.

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#### REVIEWS

Arthur J. Arberry, editor. FIFTY POEMS OF HAFIZ. Texts and Translations Collected and Made, Introduced and Annotated. New York: Cambridge University Press, 1953 (rpt. with corrections), 187 pp. \$2.75.

This is so excellent a little book that it seems a form of perversity to suggest it should have been a different book--or rather, two different books. Eminently useful as it is for the student of Persian poetry, it might have been even more satisfactory had Professor Arberry employed only his own translations of Hafiz instead of relying upon other English translations, variable in quality and ranging in time from about 1770 to 1925. For in a sense what Professor Arberry's brilliant introductory essay demonstrates is that the essential Hafiz is yet to be discovered, despite the long labors of both Western and Eastern scholars of Iranian literature. This fact would seem to render many of the contributed translations in this book incongruous with the essay that introduces them.

There is, to be sure, another sense of values in which the essential Hafiz does not matter so much as the historical Hafiz; that is, the poet whom editors and translators in their varying degrees of ignorance have at various times conceived. From the point of view of students of comparative literature, an interest attaches even to misrepresentations of a poet, because it is precisely the adaptation that is under their investigation. Thus Addison's Milton or Pope's Homer deserve to be studied quite apart from the question of how faithfully they represent the original subject. This is the kind of Hafiz--or





rather Hafizes--that Professor Arberry has caught up in the work of his contributing translators, from Sir William Jones through Gertrude Bell to Walter Leaf. The history of this greatest of the Persian lyric poets in England is a fascinating study in changing tastes and standards of translation. No one could tell the story better than Professor Arberry, who indeed has told it briefly elsewhere: in an article for Islamic Culture (Hyderabad, April, 1946). What has been left out of the present book is exactly what was in that article; namely, a running commentary on the various translations that Hafiz has been subjected to by English men and women. Some of these translations have been here retained, but the introductory essay, which mainly is concerned with the historical background of Hafiz and with his past and present Oriental reputation, does not have anything to say about the English adapters of his poetry.

This lack makes the book of less value to students of English literature who are interested in the part which Hafiz has played in the Oriental strain that runs through the last two hundred years history of that literature. On the other hand, Professor Arberry's stimulating discussion of the form of the poems of Hafiz ought to interest all readers, and his edition of the Persian text of the poems leaves nothing to be desired. What one finally wishes to say is: Would that he had written both of the books that are implicit in this one!

English Department  
City College of New York

JOHN D. YOHANNAN

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Harold Shadick, translator. THE TRAVELS OF LAO TS'AN by Liu T'ieh-yun (Liu E). Ithaca, N. Y.: Cornell University Press, 1952, xxiii, 277 pp \$4.50.

Mr. Shadick's translation of this well-known Chinese novel has a twofold value. First, for those interested in Chinese literature it makes accessible a work long recognized as an outstanding product of the southern school of colloquial fiction and supercedes the two English versions previously published in China, both of which are considerably abridged and inadequately annotated for the general reader. The present volume contains all of the twenty chapters to be found in standard editions (six later chapters recovered by Lin Yutang have been translated in his A Nun of T'aishan and reprinted in Widow, Nun and Courtesan), and Mr. Shadick's thorough annotations explain literary and historical references as well as many unfamiliar customs and objects appurtenant to Chinese life.

In addition, this particular novel is of value to the student of general literature, and especially of comparative literature. Liu E. in his own life as a scholar, physician, official and paleographer combined traditional Chinese interests and activities with the new Western concepts and patterns exemplified by his many abortive attempts in commerce and industry and by his misunderstood efforts to foster public utilities. The Travels of Lao Ts'an, written between 1904 and 1907, not only reflects these versatile interests, but skillfully blends Western and Chinese literary traditions.



The episodic plot structure was as much dictated by traditional narrative technique as by the novel's serial publication in periodicals; and many of the episodes themselves, as Mr. Shadick points out, have parallels in the earlier literature of China. Chapter division at a narrative climax, the inevitable cliché "If you don't know what happened next, then hear the next chapter tell," and the cryptic couplets heading each chapter, all designed to intrigue the reader into continuing, are conventionalized vestiges from a time when fiction was the commodity of marketplace storytellers who used such devices to hold an audience. The interpolation of verse, usually integrated with some event in the plot, harks back to a time when the oral story was a mixed genre of poetry and prose. Even the murder mystery which occupies the final chapters need not be traced to the influence of Conan Doyle, for the mystery story or Kung-an hsiao-shuo was an established genre as early as the Sung era.

The modern element in The Travels of Lao Ts'an lies, as Hu Shih has indicated, in the excellent descriptive passages, which, abandoning stereotyped models, are as fresh and immediate as if personally experienced. This characteristic may be extended even further to include the strong sense of personality pervading the whole novel. Not only the hero, who is Liu E thinly disguised, but the viewpoint, opinions and eclectic philosophy have a marked individuality. The novel, in short, has a personal style and is one of the first (excepting perhaps Hung lou meng) to shed that anonymity of style as well as of authorship which characterizes previous Chinese fiction in the vernacular. Not to be overlooked as evidence of modernity is the author's brief preface which with its theory of spiritual pain as the psychological basis of art calls to mind such contemporary criticism as Lionel Trilling's. ("What makes the artist is his power to shape the material of pain we all have.")

The translator's introduction places the novel in literary and historical context and provides a valuable biography of Liu E as well as an analysis of the moral and political philosophy explicit in the novel. The translation itself is readable, avoiding the stilted dialogue too often found in such works; but at times the translator is betrayed by Chinese sentence structure into a monotonous English style in which simple sentences or pairs of simple statements joined by 'and' predominate. Occasionally Chinese terms are retained in the text where an adequate translation equivalent seems ready at hand, as for example, 'blind' or 'screen' for lientzu. The annoyance to a reader who must refer to the glossary more than outweighs the fine distinction implied by retaining the original term.

These minor objections, however, in no way impair the real value of Mr. Shadick's work in making available a novel so rewarding from different points of view. Those who read for entertainment will enjoy such episodes as the journey to Peach Blossom Mountain, the two mystery stories, and Lao Ts'an's enforced marriage. The historically minded will profit from the picture of officialdom, the forecast of the revolution to come within a few years, and the keen observations of the author on the problems of a China about to be jolted into a new order. All who are interested in China will be delighted by the



countless intimate details of Chinese life in a bygone era with which the pages of this novel are filled.

Boston, Massachusetts

JOHN L. BISHOP

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Lionel Charles Hopkins, translator. THE SIX SCRIPTS OR THE PRINCIPLES OF CHINESE WRITING by Tai T'ung. Cambridge: Cambridge University Press, 1954, xxviii, 84 pp. \$3.00.

Reprinted after nearly three quarters of a century, this translation is still of interest as a significant document in the history of Western sinology. The translator, a brother of Gerard Manley Hopkins, was a pioneer in the study of Chinese paleography, and the translation of these introductory essays to a thirteenth century dictionary was one of his earliest publications. To the specialist the value of the generalizations and character analysis by the original author, Tai T'ung, has been modified by the study of the oracle bone inscriptions discovered at the turn of the century at Anyang. Hopkins himself contributed much to the early collection and study of these earliest examples of Chinese writing.

The present translation will, however, interest the historian and the linguist as the work of an early paleographer of the Sung era who, rejecting legendary theories of the origin of writing, attempted rational explanations for its inception and evolution, explanations which, in the words of the translator, "if they are not correct, at least they are not absurd." Indeed, far from being absurd, they show the working of a keen critical intelligence and may be adduced to modify the opinion that the Chinese have been lacking in a spirit of scientific inquiry.

The reprint has been enhanced by a memoir of L. C. Hopkins from the pen of W. Perceval Yetts and by facsimiles of the title page of the original translation of 1881 and a specimen page of the fourteenth century edition of the Chinese original.

Boston, Massachusetts

JOHN L. BISHOP

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